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husband. He is thus quite appropriately the representativ of the Danish claim to the overlordship of Sweden in this first and more fanciful of Snorri's (or Þjóðolf's) versions of the strife between the two kingdoms; and he seems to afford a bridge from Onela the Scyfling, son-in-law of Healfdene, to Ali of Norway,⁷ who is neither Swede nor Dane.⁸

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A Concise Dictionary of Old Icelandic. By GEIR T. ZOËGA. Oxford, Clarendon Press. \$3.40. (551 p.)

For some time, a fairly complete and reliable dictionary of Old Icelandic at a moderate price has been a desideratum for beginners or others who could not afford the expensive works of Cleasby-Vigfusson or Fritzner. The present lexicon fulfills the first of these requirements exceedingly well, on the whole; the price, however, is at least one-third too high for the purse of those students for whom the book is primarily intended.

As the preface states, "it is in the main founded on the Oxford Dictionary (Cleasby-Vigfusson) and has been compiled on the general principle of including all those words which the ordinary student of Icelandic is

likely to meet in the course of his reading. With the exception of the Edda poems, the purely poetic vocabulary has been omitted"—and, I think, wisely.

The fact that the abridgment is based on Cl. V. insures the distinct advantage of a pithy and strong English rendering—as against Fritzner's minutely painstaking, but long-winded, definitions. The words "in the main" in the acknowledgment might well be stricken, since if anything not in the larger work has been added it is certainly most inconspicuous. Column follows column with practically the same arrangement of vocables, excepting when, generally for well-considered reasons, words are omitted. Against this arrangement, however, strictures must be made in various respects. It is regrettable that Zoëga has seen fit to adhere to the practice of the older work in separating long and short vowels. That practically useless and time-robbing arrangement has been abandoned by all lexicographers in favor of the strictly alphabetic order. As it is, the philologically untrained will have troubles in plenty with the complicated O. N. phonology; but who, even among adepts, will be sure whether to look up *illr* or *íllr*, *stigr* or *stígr*, *ogn* or *ógn*, prefixal *or-*, *ur-* or *ór-*, *úr-*, etc., etc.? Things are not improved by rather slavishly following Cl. V.'s non-adherence to this principle in the case of *e*, *é* and having *fe- fé*, *le- lé*, *me- mé* come indiscriminately.

We learn that "the vowel *ø* has also been distinguished from *ö* (*ø*), but without separation of the words containing them." But why, seeing they represent entirely different sounds? Thus we see *stö-* (*stø-*), *stø-* and *gö-* (*gø-*), *gø-*, etc., cheerfully keeping company (as in the older work which did not differentiate the sounds), whereas long *ø* (*œ*) is carefully segregated from its short brother!

In accordance with the entirely reasonable program above quoted, I have tested the lexicon by the following monuments: *Njála* (chaps. 100–125), *Laxdæla*; *Færeyingasaga*, *Heimskringla* (*Ólafss. Tryggv.*); *Stjórn* (at random); *Völsungas.*, *Egilss. einh.*; *Snorra Edda* (prose); *Hýmiskviða*, *Helreið Brynhildar* and found it adequate and accurate, with minor

⁷ The connection seems clearly to have been made in the *Skjoldings.*, where, according to Arngrim's abstract, the grandfather of Alo (Ali) is also named Alo, and is king of Uppland in Norway (Clarke, *o. c.* 77).

⁸ In the *Ynglings.* Ali (Saxo's Olo nephew of Harald War-Tooth, as Mr. Chadwick points out, *Orig. Engl. Nat.*, p. 147) is slain by Starkað, the Hercules of Northern legend; in the *Beow.* Onela is killed by Eadgils in an expedition for which Beowulf provided the men and the weapons. It is quite possible—tho the weight of opinion is against it—to refer *he* of l. 2396 to Beowulf instead of Eadgils, which would make Beowulf the slayer of Onela in revenge for the death of his king Heardred. Beowulf, a mighty man of his hands, would then stand to Onela as Starkað to Ali.

exceptions, for all excepting Laxd. and Sn.E. where, for some reason, a considerable number of vocables are not covered. I noted, Laxd.: *sveipa af* 'to toss off', *gera at* 'to make much of', *gør* 'flock' (not only in poetry), *fættiliga* 'timidly'; *brautgangr* in the sense of 'divorce', *kviðustaðr* 'reason for anxiety', *forystulauss* in sense of 'without leader', *glæðel* 'sword'. Sn. E.: *hræring* in the sense of 'emotion', *elding* in the sense of 'luminous body', *silkeiræma* 'silk-ribbon' and likewise the simplex *ræma*, *máttak* 'diction', and the following mistakes: *hallmæli* wrongly given as pluraletantum, *mannlíkan* (n) as feminine; *setberg* is not 'a seat-formed rock' but 'a battlemented mountain' (cf. Aasen sub *sete*), *sjávargang* (in the *Prologus*) means 'the Deluge', not 'high sea'. I note also that the cross-references are not worked out between the forms *sjór*, *sjár*, *sær*, *sjávar*-, so baffling to the beginner, and that only *frú* is given for the many variant forms of this word.

Fær., Heimskr., Vqls., Egilss., Stjórn, and Njála were found to be well covered, on the whole, with the following exceptions: Fær.: *bera ut* in the sense of 'to bury' is omitted. Heimskr.: *rætask* (*mun á bardaga*) reference to *reitast* lacking. Njála: *umbrot* is not pluraletantum, *vanfóli* 'vicious horse' and *ljósa-verk* 'dairy-work' are omitted. Vqls: *komast fótum undir sér* 'to become established' is found neither under *komast* nor under *fótr*; *aftmunr* 'superiority in strength' is omitted.

Hýmiskv. and *Helreið B.* are well treated, unless, indeed, we should animadvert on the curious practice of simply omitting hapax legomena and unexplained words of frequently read monuments, which was observed also in reading the prose texts. *Knía* should be referred to *knýja* with which it is evidently identical. *Hléðr* 'famous' is omitted. In conformity to the plan of the abridgment, kennings are taken up only in rare instances, though the principle of selection is not evident.

Omissions noted otherwise: *újafnask* 'to become unequal, iniquitous', *gørsamligr* 'altogether'.—No particular pains seem to have been taken to incorporate new explanations.

To mention only one salient example, *grésjárn* (with which the giant Hýmír closed his bundle, and against which the strength of Þórr is un-availing) is still translated by 'iron wire' when it was shown by Bugge to mean 'magic' iron, from O.Ir. *gres* 'art'.

A sketch of the declensions and conjugations, and a list of irregular forms, though by no means complete, render the work more useful.—The typography is neat. Only, one might desire broader margins, for notes and references. It would have been very helpful to use larger and stouter caption-numbers which would facilitate, as now the small Arabic numerals discourage, search until the exact idiom is found. In the same manner, heavier print for prepositions and adverbs as used with verbs would make for greater perspicacity. Cf. the four unbroken columns sub *taka*.

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The Commedia Dell'Arte; A Study in Italian Popular Comedy, by WINIFRED SMITH. New York: The Columbia University Press, 1912. 8vo., xv + 290 pp.

Let us not apologize for the "commedia dell'arte." If, as Dr. Smith affirms, "it contributed nothing to the spiritual advance of mankind," it did something equally important: it created the art just as it inspired the genius of the most living dramatist of the old régime. The deeper we go into the sources of Goldoni's art, the clearer it becomes that this great interpreter of Venetian life owes less and less to Molière and the other foreigners, and more and more to the "commedia dell'arte." Take any of Goldoni's most genial creations: if we say that here is something distinctly new on the Italian stage, something that bears the imprint of perfect artistry and indicates a seriousness of purpose constituting a "reform," we shall only be doing justice to a great and conscientious genius. But we have not said it all until we